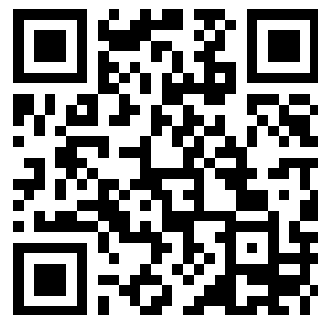

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**SCHIRMER'S
AMERICAN FOLK-SONG SERIES**

SET 21

**AMERICAN-ENGLISH
FOLK-SONGS**

from the
Southern Appalachian Mountains

Collected and Arranged
with piano accompaniment

by
James
CECIL J. SHARP



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To
MRS. JOHN C. CAMPBELL

INTRODUCTION

The six numbers in this volume have been selected from a collection of a thousand or more ballads and songs noted down from the lips of folk-singers resident in the Southern Appalachian Mountains. They may be regarded, and for this reason have been chosen, as representative examples of the traditional song bequeathed to the mountain-singers by their immigrant British forefathers. Those interested in these isolated communities are referred to *English Folk-Songs from the Southern Appalachians*, wherein will also be found an account of the singers and of their songs and of the circumstances in which the latter were collected.

In submitting these songs to the consideration of musicians, professional and amateur, there is no need to plead for any special indulgence, nor to attempt to disarm criticism, or to temper it, on the ground that they are the product of unlettered, unskilled musicians. Whatever their origin, they stand and must be judged upon their intrinsic merits. That the tunes present to the eye no unusual features, that they lack tonal modulation and, structurally, are built on simple lines; that the literary expression is direct, without circumlocution, the vocabulary confined to the use of ordinary words in everyday use—has no bearing whatever upon the question at issue. Music, poetry—and, for the matter of that, all art—is good or bad, not because it is unsophisticated or ingenious, simple or complex, but because it is, or is not, the true, sincere, ideal expression of human feeling and imagination.

Genuine peasant-songs, taking them in the mass, will always survive this test simply because they are the product of an intuitive, un-selfconscious effort to satisfy an insistent human demand for self-expression. And it is only of the very best and highest human achievements in the sphere of consciously-conceived art that this, with like assurance, can be said.

All the songs in this volume—or variants of them—have already been printed, unedited and unharmonized.* The tunes, it should, perhaps, be stated, are presented precisely as they were noted down, without any alteration whatsoever. To what extent the words have been changed, the following notes will explain.

NOTES

No. 1. **Come all ye fair and tender ladies.** Sung by Mrs. Rosie Hensley at Carmen, Madison Co., N. C.

See *English Folk-Songs from the Southern Appalachians*, No. 65 A, p. 220.

No. 2. **The False Young Man.** Sung by Mr. T. Jeff Stockton at Flag Pond, Unicoi Co., Tenn.

See *English Folk-Songs from the Southern Appalachians*, No. 94 A, p. 269.

No. 3. **The Dear Companion.** Sung by Mrs. Rosie Hensley at Carmen, Madison Co., N. C.

See *English Folk-Songs from the Southern Appalachians*, No. 58, p. 204.

No. 4. **The Riddle Song.** Sung by Mrs. Wilson at Pineville, Bell Co., Ky.

Words unaltered.

No. 5. **Now Once I Did Court.** Sung by Mr. T. Jeff Stockton at Flag Pond, Unicoi Co., Tenn.

Text collated with other versions.

See *English Folk-Songs from the Southern Appalachians*, No. 57 B, p. 201.

No. 6. **The Rejected Lover.** Sung by Mr. Wesley Batten at Mount Fair, Albemarle Co., Va.

Text collated with other versions.

See *English Folk-Songs from the Southern Appalachians*, No. 56 C, p. 199.

**English Folk-Songs from the Southern Appalachians*. Olive Dame Campbell and Cecil Sharp (G. P. Putnam's Sons).

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COME ALL YE FAIR AND TENDER LADIES

Come all ye fair and tender ladies,
Be careful how you court young men;
They're like a star of a summer's morning,
They'll first appear and then they're gone.

They'll tell to you some pleasing story,
They'll declare to you they are your own;
Straightway they'll go and court some other,
And leave you here in tears to mourn.

I wish I were some little swallow,
And I had wings and I could fly;
Straight after my true love I would follow,
When they'd be talking I'd be by.

But I am no little swallow,
I have no wings, nor I can't fly,
And after my true love I can't follow,
And when they're talking, I'll sit and cry.

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Come all ye fair and tender ladies

Andante

1. Come all ye

p e legato *cresc.* *dim.*

fair and ten - der_ la - dies, Be care - ful how you court young

p

men; They're like a star of a sum - mer's morn - ing, They'll first ap -

mf

The musical score is written for voice and piano. It begins with a treble clef and a 3/2 time signature. The tempo is marked 'Andante'. The first system shows the vocal line starting with '1. Come all ye' and the piano accompaniment. The piano part includes markings for 'p e legato', 'cresc.', and 'dim.'. The second system continues the vocal line with 'fair and ten - der_ la - dies, Be care - ful how you court young' and the piano accompaniment, marked with 'p'. The third system continues with 'men; They're like a star of a sum - mer's morn - ing, They'll first ap -' and the piano accompaniment, marked with 'mf'.

pear and then they're gone. 2. They'll tell to you some pleas-ing

sto - ry, They'll de - clare to you they are your own; Straight-way they'll

go and court some oth - er, And leave you here in_ tears to_

mourn. 3. I wish I were some lit - tle_ swal-low, And I had wings and I could

fly; Straight af - ter my true love I would fol - low, When they'd be

mf *p*

talk - ing I'd be by. 4. But I am no lit - tle

cresc. *mf*

swal - low, I have no wings, nor I can't fly, And af - ter

f *dim.*

my true love I can't fol - low, And when they're talk - ing, I'll sit and cry.

p *colla voce* *morendo*

THE FALSE YOUNG MAN

Come in, come in, my old true love,
And chat awhile with me,
For it's been three quarters of one long year or more
Since I spoke one word to thee.

I can't come in, nor I shan't sit down,
For I haven't a moment of time.
Since you are engaged with another true love,
Your heart is no more mine.

When your heart was mine, my old true love,
And your head lay on my breast,
You could make me believe by the falling of your arm
That the sun rose up in the West.

There's many a girl can go all round about
And hear the small birds sing,
And many a girl that stays at home alone
And rocks the cradle and spins.

There's many a star that shall jingle in the West,
There's many a leaf below,
There's many a damn will light upon a man
For serving a poor girl so.

28253

The False Young Man

1. Come in, come in, my—

old true love, And chat a - while— with me, For it's been three quar-ters of one

long year or more Since I spoke one— word to— thee. 2. I can't come in, nor I

f *mf* *dim.* *p*

colla voce *cresc.*

The musical score is for a song in D major (two sharps) and 4/4 time. It consists of three systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the song. The piano part features dynamic markings of *f*, *mf*, *dim.*, and *p*. The second system continues the melody and accompaniment. The third system includes a key signature change to D minor (two flats) for the second ending, marked *colla voce* and *cresc.*

shan't sit down, For I haven't a mo - ment of time. Since you are en-gaged with an -

oth-er true love, Your heart is — no — more mine. 3. When your heart was mine, my

colla voce *cresc.*

old true love, And your head lay on — my breast, You could make me be-lieve by the

mf *p*

fall-ing of your arm That the sun rose up in the West. 4. There's many a girl can go -

colla voce *legato*

all round a-bout And hear the small birds sing, And man-y a girl that-

cresc. *p*

stays at home a-lone And rocks the cra-dle and spins. 5. There's many a star that shall

colla voce *cresc.* *mf*

Jin-gle in the West, There's man-y a leaf be-low, There's man-y a damn will

cresc. *f*

light up-on a man For serv-ing a poor girl so.

rall. e dim.

THE DEAR COMPANION

I once did have a dear companion,
Indeed I thought his love my own
Until a black-eyed girl betrayed me,
And then he cares no more for me.

Just go and leave me if you wish to,
It will never trouble me,
For in your heart you love another
And in my grave I'd rather be.

Last night you were sweetly sleeping,
Dreaming in some sweet repose,
While I, a poor girl broken, broken-hearted,
Listen to the wind that blows.

When I see your babe a-laughing,
It makes me think of your sweet face;
But when I see your babe a-crying,
It makes me think of my disgrace.

28253

The Dear Companion

Andante con moto

1. I once did have a dear com -

p legato

pan-ion, In-deed I thought his love my own Un-til a black - eyed girl be -

mf

trayed me, And then he cares no more for me. 2. Just go and leave me if you

dim. *p* *cresc.*

wish to, It will nev - er trou-ble me, For in your heart you love an -

cresc. *cresc.* *dim.*

oth - er And in my grave I'd ra - ther be. 3. Last night you were sweet-ly

p *p*

sleep-ing, Dream-ing in some sweet re- pose, While I, a poor girl bro-ken, bro-ken -

cresc. *mf*

heart-ed, Lis-ten to the wind that blows. 4. When I see your babe a -

laugh-ing, It makes me think of your sweet face; But when I see your babe a -

cry - ing, It makes me think of my dis - grace.

THE RIDDLE SONG

I gave my love a cherry that has no stones,
I gave my love a chicken that has no bones,
I gave my love a ring that has no end,
I gave my love a baby that's no cry-en.

How can there be a cherry that has no stones?
How can there be a chicken that has no bones?
How can there be a ring that has no end?
How can there be a baby that's no cry-en?

A cherry when it's blooming it has no stones,
A chicken when it's pipping it has no bones,
A ring when it's rolling it has no end,
A baby when it's sleeping there's no cry-en.

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The Riddle Song

Moderato

1. I gave my love a cher-ry that

p

p

This system contains the first line of the song. The vocal melody is on a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The first line of lyrics is '1. I gave my love a cher-ry that'. The piano part begins with a piano (*p*) dynamic.

has no stones, I gave my love a chick-en that has no—bones, I

cresc.

This system contains the second line of the song. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are 'has no stones, I gave my love a chick-en that has no—bones, I'. The piano part includes a crescendo (*cresc.*) marking.

gave my love a ring— that has no end, I gave my love a ba-by that's

mf

dim.

rall.

This system contains the third line of the song. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are 'gave my love a ring— that has no end, I gave my love a ba-by that's'. The piano part includes a mezzo-forte (*mf*) dynamic, a decrescendo (*dim.*) marking, and a rallentando (*rall.*) marking.

no cry - en. 2. How can there be a cher-ry that has no stones? How

p *a tempo* *p*

can there be a chick-en that has no bones? How can there be a ring that

cresc. *mf* *f*

has no end? How can there be a ba-by that's no cry - en? 3. A

dim. *p* *rall.* *a tempo*

cher - ry when it's bloom - ing it has no stones, A

mf

chick-en when it's pip-ping it has no—bones, A ring when it's roll-ing it

cresc. *mf*

has no end, A ba - by when its sleep-ing there's no cry - en.

dim. *rall.* *dim.* *p*

NOW ONCE I DID COURT

Now once I did court a most charming beauty bright;
 I courted her by day and I courted her by night;
 I courted her for love and her love I did obtain.
 I hadn't any reason of love to complain.

But when her old father came this for to know,
 That I and his daughter together would go,
 He lock-ed her up and he kept her so severe
 That I never more got sight of my Molly, my dear.

Then I enlisted, to the wars I did go,
 To see whether I could forget my love or no.
 But when I got there with my armour shining bright,
 On her I plac-ed my whole heart's delight.

Seven long years I served under the king;
 At the end of seven years I returned home again.
 And when her mother saw me she wrung her hands and
 cried:
 My daughter dearly loved you and for your sake she
 died.

My grief, my grief, it is more than I can bear;
 My true love's in her grave and I wish I were there.
 Come all you young people and pity poor me,
 Pity my misfortune and sad misery.

28253

Now Once I Did Court

Allegretto

1. Now once I did court a most charming beauty

bright; I court-ed her by day and I court-ed her by night; I court-ed her for

love_and her love I did ob - tain. I had-n't an - y rea - son of love to com -

plain. 2. But when her old fa - ther came this_ for to know, That

I and his daugh-ter to - geth - er would go, He lock - ed her up_ and he

kept her so se - vere That I nev - er more got sight of my Mol - ly, my dear.

3. Then I en - list - ed, to the wars I did go, To

see whether I could for - get my love or no. But when I got there with my

cresc. *mf*

ar-mour shining bright, On her I plac - ed my whole heart's de-light.

4. Sev-en long years I served un-der the king; At the end of sev-en years I re -

mf *p*

turned home a - gain. And when her mother saw me she wrung her hands and cried: My

cresc.

daughter dearly loved you and for yoursakeshe died. 5. My grief, my—

grief, it is more than I can bear; My true love's in her grave and I wish I were

there. Come all you young peo - ple and pit - y poor me,

Pit-y my mis - for - tune and sad mis-er - y.

THE REJECTED LOVER

O once I knew a pretty girl, and I loved her as my life;
And I'd freely give my heart and hand to make her my wife,
O to make her my wife.

She took me by the hand and she led me to the door,
And she put her arms around me, saying: You can't come any
more,
O you can't come any more.

And I'd not been gone but six months before she did complain,
And she wrote me a letter, saying: O do come again,
O do come again.

And I wrote her an answer, just for to let her know
That no young man would venture where he once could not go,
O he once could not go.

Come all you true lovers, take warning by me,
And never place your affections on a green growing tree,
O a green growing tree.

For the leaves they will wither, and the roots they will decay,
And the beauty of a fair maid will soon fade away,
O will soon fade away.

28253

The Rejected Lover

Allegretto

1. O

once I knew a pret-ty girl, and I loved her as my life; And I'd

free-ly give my heart and hand to make her my wife, O _____ to make her my

wife. 2. She took me by the hand_ and she_ led me to the

door, And she put her arms a-round me, saying: You can't come an-y more, O —

— you can't come an - y more. 3. And I'd not been gone but

six_ months be - fore she did com - plain, And she

wrote me a let-ter, say-ing: O do come a-gain, O _____ do come a -

gain. 4. And I wrote _____ her an an - swer, just for to let her

mf

know That no young man would ven-ture where he once could not go, O _____

_____ he once could not go. 5. Come all you true lov-ers, take warn-ing by

f *p* *ad.*

me, And nev-er place your affections on a green grow-ing tree, O —

— a green grow-ing tree. 6. For the leaves they will with-er, and the

roots they will de - cay, And the beau-ty of a fair- maid will

soon fade a - way, O — will soon fade a - way.

dim. e rall. *mf*

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